

THE NEW ENGLAND WATERCOLOR SOCIETY

Formerly The Boston Watercolor Society

Presents

**MEMBERS SPRING SHOW
AT THE
GUILD OF BOSTON ARTISTS**

**162 NEWBURY STREET
BOSTON, MASSACHUSETTS**

MARCH 29 - APRIL 16, 1983

**Opening Reception Sunday, March 27, 1983
3:00 p.m. to 5:00 p.m.**



THE NEW ENGLAND WATERCOLOR SOCIETY

Formerly The Boston Watercolor Society

Presents

MEMBERS FALL SHOW AT THE FEDERAL RESERVE BANK OF BOSTON

**600 ATLANTIC AVENUE
BOSTON, MASSACHUSETTS**

NOV. 14 - DEC. 28, 1983

**Opening Reception Wednesday, November 16, 1983
5:30 p.m. to 8:30 p.m.**



I would like to see more
of the work of

Anna D Sullivan

Marcia Gibbons

Michael Sorrentino

Patience Haley

Would you have me put on
their mailing lists please?

NEW ENGLAND WATERCOLOR SOCIETY
10 Monument Hill Road
Chelmsford, Massachusetts 01824

Dick Waghorne

8 Grace St

Dorchester Ctr PO

Boston Ma 02124

Waghorne

Federal Reserve Bank of Boston



For parking facilities, please see reverse side.

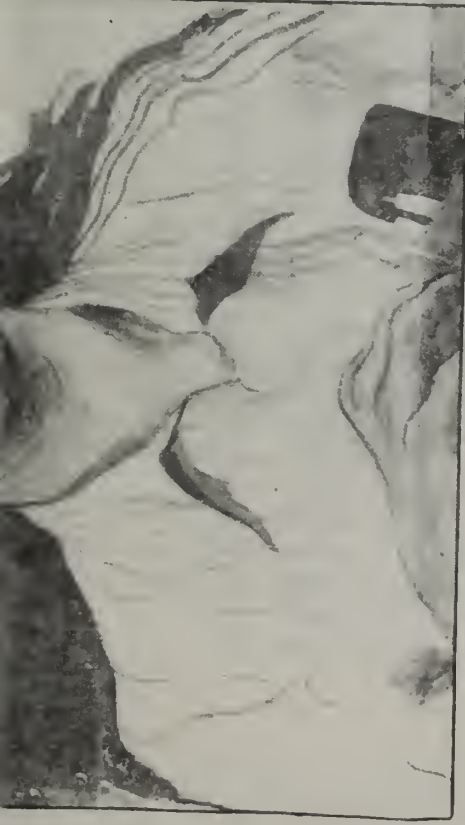


Federal Reserve Bank
of Boston

FORT POINT CHANNEL

MBTA STOPS
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PARKING LOTS AND GARAGES
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Yetti Frenkel's "Portrait of Mr. Chin" and Becky Halletky's "West 14th Street."

A few works stand out in watercolor show

**New England Watercolor Society
North American Open Show**
*At the Federal Reserve Bank of
Boston Gallery, 600 Atlantic
Ave., Monday-Friday, 10 a.m.-4
p.m., through June 24.*

By Robert Taylor
Globe Staff

The 1988 North American open show of the New England Watercolor Society — a national competitive exhibition — would not seem out of place in the Boston of 1938. It has a timeless quality. Nearly all the images are representational, the winds of abstraction blow gently in this quarter, and, while a commendable level of craft is sustained, the show of 71 aquarells, in general lacks a clear-cut emotional or intellectual attitude.

Watercolor, of course, is the medium par excellence of spontaneity, but the process of watercolor painting is not slapdash. If you're painting from nature, pencil sketches or photographs of the subject, establishing the massing of lights and darks. Then there is the equipment to arrange, the flat and

round bristle brushes, the paints and paintbox with its shallow depressions for puddling color, a sponge, knife, masking tape, container and support. Given the amount of time required to establish the image, if only in the artist's mind, the element of the spontaneous derives from the characteristics of the washes, the degree of wetness, the brushwork and the sparkle of the paper.

One of the problems in the society's display is an abundance of the illustrative; the images might as easily have been rendered photographically. Although there are perhaps too many visual clichés for comfort overall — placid harbors, tightly-painted barn-dappled landscapes, still-life setups paying stiff obeisance to the picture plane — some watercolors, however, stand cliché on its head.

Thomas G. McNickle, who hails from the delightfully-named Wampum, Pa., through meticulous attention to values, makes fresh in "Pines and Holsteins" what otherwise might have been a visual bromide; Joan T. Boghosian observes a couple of deck chairs, puts them at right angles to each other, accentuates cast shadows and light filtering through striped canvas and cele-

brates the effects of direct sunlight; while Ruth Cobb's "Summer Afternoon" has a similar subject, a pair of chairs, sun and shade, but concentrates instead on the hazy refractions of the bouncing light.

The tensions of Donald Stoltenberg's "Machine Shop" and its spatial ambiguities, cylindrical shapes and fiery red tones capture the generalized atmosphere of an industrial interior. Jess Slater's "First Snow," on the other hand, is handled in a firm, architectonic manner, and it is not only the foreground that contrasts with the geometries of a building parallel to the plane, but the amorphous pearly winter light. Ruth Wynn's "Plow Sharing" has an exceptionally strong and original image. So does B. Chandler Gorbe's "Anhinga Anhinga," a decorative piece in which serpentine vertical tendrils rhyme with the Art Nouveau neck of a bird. Among the numerous floral aquarells, Deborah Rubin's "Candleline #2" stands out because of its varied treatment of difficult-to-control greens.

Why then, doesn't the group itself make a greater impact? In part, because of the limitations of the competition. When everyone is

represented by a single separate watercolor, the result is a sort of pointillism. In part, because selecting from slides carries a number of built-in problems. (Slide color rarely corresponds to the source.) But mostly because a national watercolor competition ought to tell us more about the status of the medium today. This is more than a matter of craft, it is a matter of vision. Watercolor remains one of the most exciting realms of visual thought, and viewers ought to experience the full range of its expressive potential.

An In Memoriam segment of the group renders homage to three members who have died since last year's show. Glenn MacNutt's "House by the Tracks" declares the compositional strength he brought to landscape; June Dean's "Dry Dock," an evocative soft-focus aerial structure, conveys the poetic lyricism of her qua-

si-representational style
thur Corsini's "Florentine"
el" bears the stamp of
ture, a yellow as distinct
ground of Italian trecento
painting. Like the 103-year
ciety itself, they were d
standards of watercolo
lence.



Arlene McDaniel Galleries

ELSWORTH GALLERY

WILEY GALLERY

Since 1888

NEW ENGLAND WATERCOLOR SOCIETY

Artist	Title	Price
1) Murray Wentworth	Ice Pools	\$2,800.00
2) Jack Flynn	Reflection	2,500.00
3) Marian Steele	Ebb Tide	2,200.00
4) Michael Sorrentino	At Portland Head	1,800.00
5) Yvonne Shukovsky	October Memory	400.00
6) Fran Scully	Hillside	1,500.00
7) Harry Sealger	Burning Off	NFS
8) George Shedd	Snow Drifts	1,000.00
9) Betty Savenor	Sno - Drift	650.00
10) Mary Jo Rines	Winter Woods	800.00
11) Helga Raferty	Cymbidium	325.00
12) Joan Plummer	The Blue Box	950.00
13) Carlton Plummer	East Boothbay	2,000.00
14) Nathalie Nordstrand	Deep in the Sugarbush	1,200.00
15) Jerush Muntez	Morning Stroll	350.00
16) Joanne Mead	Autumn in River Country	500.00
17) Donald Mosher	Last Snow	1,200.00
18) E. Mahoney	Quiet Light	900.00
19) Henry McDaniel	The Coventry Bridge	2,000.00
20) Wini Long	Autumn Stream	950.00
21) Calvin Liddy	Spring Marsh Edge	800.00
22) Frederick Kubitz	Summer, Boothbay Harbor	2,300.00
23) Elynn Kroger	Interior Landscape	350.00
24) K. Kandra	Two Ladies Two Times	1,000.00
25) Nancy Howell	The Upper Lake	400.00
26) Ronald McArdle	Connemara Stone	900.00
27) Deirdre McCullough Grunwald	Still Life #4	300.00
28) Marcia Gibbons	Windswept	600.00
29) Pamela Fox	He Restoreth My Soul	600.00
30) Margaret Fitzwilliam	Windows and Doors	700.00
31) Joan Dunkle	Emerging Spring	500.00
32) Gracia Dayton	Fireworks	700.00
33) Eugene Conlon	1750 Farmhouse	900.00
34) Loring Coleman	His Mother's Window	2,800.00
35) Evelyn Carlson	The Pennyweight	500.00
36) John Boyington	Straw Seas	1,400.00
37) Mildred Bartee	Sunwashed	600.00

Continued



Arlene McDaniel Galleries

ELLSWORTH GALLERY

WILEY GALLERY

Since 1888

Artist	Title	Price
38) Don Stone	York Conty Revisited	2,800.00
39) Mary Ann Perkins	Still Life With Birds	950.00
40) Audrey Bechler	The Carver	NFS
41) Niki Baccus	Wrought Iron	1,200.00
42) A. Harris Zyla	Mystic Radiant 11	600.00
43) Jerry Caron	Mass Transit	1,200.00
44) John Neff	Blue Jeans	NFS
45) Lucille Davis Grimm	Pale Mums	600.00
46) Ruth Wynn	Cattlers	2,000.00
47) Genevieve Wilhelm	Old Farm	450.00
48) Lucy Clark Winant	Bill	800.00
49) Eudoxia Woodward	Portrait of Myrtle	750.00
50) Elaine Wentworth	Emeralds and Rust	1,400.00
51) Roberta Thresher	Barn Birds	500.00
52) Patricia Swan	Along the Wapac Trail	275.00
53) Bill Ternes	December Light	650.00
54) Marilyn Swift	Sentinel	600.00
55) Anne Sullivan	Marshes	600.00

The exhibition was juried by the New England Watercolor Society.

THE UNIVERSITY OF CHICAGO

CHICAGO, ILLINOIS

1900-1901

NAME	AGE	SEX	RELATION	EDUCATION	PROFESSION	INDUSTRY	RESIDENCE
ALLEN, JOHN	25	M	Son	High School	Teacher	Teacher	Chicago, Ill.
ANDERSON, JAMES	30	M	Husband	College	Engineer	Engineer	Chicago, Ill.
BROWN, WILLIAM	40	M	Father	University	Physician	Physician	Chicago, Ill.
CLARK, MARY	20	F	Daughter	High School	Student	Student	Chicago, Ill.
DAVIS, ROBERT	35	M	Son	College	Lawyer	Lawyer	Chicago, Ill.
EDWARDS, SARAH	28	F	Wife	High School	Homemaker	Homemaker	Chicago, Ill.
FISHER, HENRY	45	M	Father	University	Professor	Professor	Chicago, Ill.
GILBERT, LUCAS	32	M	Son	College	Engineer	Engineer	Chicago, Ill.
HARRIS, MARY	22	F	Daughter	High School	Student	Student	Chicago, Ill.
JACKSON, JOHN	38	M	Husband	College	Engineer	Engineer	Chicago, Ill.
KELLY, WILLIAM	42	M	Father	University	Physician	Physician	Chicago, Ill.
LEWIS, MARY	25	F	Wife	High School	Homemaker	Homemaker	Chicago, Ill.
MILLER, ROBERT	30	M	Son	College	Engineer	Engineer	Chicago, Ill.
NICHOLS, SARAH	28	F	Daughter	High School	Student	Student	Chicago, Ill.
OLSON, HENRY	40	M	Father	University	Professor	Professor	Chicago, Ill.
PETERSON, LUCAS	35	M	Son	College	Engineer	Engineer	Chicago, Ill.
ROBERTS, MARY	22	F	Wife	High School	Homemaker	Homemaker	Chicago, Ill.
SMITH, JOHN	45	M	Father	University	Physician	Physician	Chicago, Ill.
TAYLOR, SARAH	25	F	Daughter	High School	Student	Student	Chicago, Ill.
WALKER, HENRY	30	M	Son	College	Engineer	Engineer	Chicago, Ill.
WILSON, MARY	28	F	Wife	High School	Homemaker	Homemaker	Chicago, Ill.
YOUNG, ROBERT	35	M	Son	College	Engineer	Engineer	Chicago, Ill.

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